

**Brigidine College, St Ives**

**English Stage 4 2012**

**TEACHER:** **CLASS:**

**TITLE:** *ALL THE WORLD’S A STAGE – An Introduction to Shakespeare* (Unit 1)

**DURATION:** Term 1 - 10 weeks\* **YEAR:** 7

*\*Check updated calendar for actual timing – approx. 8 weeks actual teaching time.*

Central concept: **IDENTITY**

Focus Outcomes:

|  |
| --- |
| **1 responds to and composes texts for understanding, interpretation, critical analysis and pleasure √** |
| **2 uses a range of processes for responding to and composing texts √** |
| **3 responds to and composes texts in different technologies √** |
| **4 uses and describes language forms and features, and structures of texts appropriate to different purposes, audiences and contexts √** |
| **5 makes informed language choices to shape meaning with accuracy, clarity and coherence √** |
| **6 draws on experience, information and ideas to imaginatively and interpretively respond to and compose texts √** |
| **7 thinks critically and interpretively about information, ideas and arguments to respond to and compose texts √** |
| **8 makes connections between and among texts √** |
| **9 demonstrates understanding that texts express views of their broadening world and their relationships within it √** |
| **10 identifies, considers and appreciates cultural expression in texts √** |
| **11 uses, reflects on and assesses individual and collaborative skills for learning. √** |

**Focus questions:**

|  |  |  |
| --- | --- | --- |
| Structured | Core | Extended |
| What is the point of Shakespeare today? | 1. How is my world linked to Shakespeare’s world?  *Identity determines a place in the world (Shakespeare’s relevance now – representation)* | Why is historical, political, social, cultural context significant for audiences reading Shakespeare? |
| What makes us different? | 2. Why do our differences cause fights?  *Identity can cause conflict (Drama)* | Can we ever be seen as equals? Is equality achieveable? |
| What is the dramatic purpose of comedic roles? | 3. Why do we pretend to be someone else? *Identity can be hidden (Comedy)* | Is humour timeless? |
| How do we express who we are? | 4. How does our context shape our language? *(Identity is fluid – Language – Monologues)* | Is Shakespeare lost in translation? |

All classes should aim to answer the Core questions through the unit. Structured questions are suggested for teacher-centred introductions/outlines to offer context whereas Extended questions are for independent inquiry and understanding.

**Assessment:**

Pre-assessment – Letter to Royal Shakespeare Society

Post-assessment – Performance & explanation

**Formal Assessment – Monologue**

**IMMERSION DAY**:

Students participate in a Shakespeare Immersion Day in which they engage with several “Shakesperiences” based on various themes, techniques and ideas relating to Shakespeare’s life and work.

***TEACHING AND LEARNING STRATEGIES***

***(indicate those used during this unit as part of evaluation process)***

|  |  |  |  |
| --- | --- | --- | --- |
| Cooperative Learning  * Think/Pair/Share * Web Quest * Thinker’s Keys * De Bono’s 6 Hats * Peer Editing * Barrier Games * Role play * Simulation Games * Thinking Treasure * Jeopardy * Jigsaw * Model building * Debating * Circuit | Transforming Knowledge  * Mindmapping * Rich Tasks * Synectics * SCAMPER * Venn diagrams * Synthesising * 3:2:1 * ICT – photostory * Role play * Visual representation * Thinking Treasure | Thinking Skills  * Metacognition * Think/Pair/Share * Y charts * Sequencing/ranking * Mnemonics * Graphic organisers * Fishbone * PMI * Bloom’s Taxonomy * Inspiration * Rich concepts * WAPTEEL | Learning to Be  * Hot seating * Empathy activities * Debates * Experimentation * Journal * EQ * Simulation * Survey * Reflection * De Bono’s Hats * Cooperative learning * Role play |
| Literacy  * Structured overview * Dictagloss * Jigsaw * Cloze passages * Three level guides * Joint construction * Critical literacy * Vocab banks * Scaffolding * Modelling * Etymology | Text Types  * Report * Discussion * Exposition * Procedure * Recount * Explanation * Narrative * Response * Short answer * Poetry * Script * Feature article * Editorial * Extended response * Letter | **ICT**   * Word processing * PowerPoint * Internet research * Web Construction * Spreadsheets * Hyperlinks * Databases * Graphics * Emails * Multimedia * Importing images * Text intervention * Blogging | **Numeracy**   * Sequencing * Ranking * Scale * Spatial * Measurement * Proportions * Flow charts * Tables * Graphs * Prediction * Charts |

(adapted from Rosebank College, Five Dock)

**Resources:**

Text Books:

*Shakespeare for Kids – His Life and Times* by Colleen Aagesen and Marcie Blumberg

Fiction:

*Enchanted Isle*, Ian Serraillier

Websites:

Cliffnotes Shakespeare for Kids - <http://www.cambio.com/cliffsnotes-films/>

Folger Online Resources for Teachers - <http://www.folger.edu/Content/Teach-and-Learn/Teaching-Resources/>

Web English Teacher <http://www.webenglishteacher.com/shakesgen.html>

BBC 60 Second Shakespeare <http://www.bbc.co.uk/drama/shakespeare/60secondshakespeare/index.shtml>

In Your Ear Shakespeare resources (podcasts, interviews, full-text plays) <http://www.inyourearshakespeare.com/index.html>

No Fear Shakespeare <http://nfs.sparknotes.com/>

The Complete Works of William Shakespeare - <http://shakespeare.mit.edu/>

Shakespeare Resource Centre - <http://www.bardweb.net/>

Shakespeare in Education - <http://shakespeare.palomar.edu/>

BBC Shakespeare – <http://www.bbc.co.uk/drama/shakespeare/>

Shakespeare Help - <http://www.shakespearehelp.com/>

Shakespeare Online - <http://www.shakespeare-online.com/>

Absolute Shakespeare - <http://absoluteshakespeare.com/>

Film & Video:

BBC – Shakespeare Retold films

|  |  |  |  |
| --- | --- | --- | --- |
| Learn about | Learn to | Teaching and Learning Activities and Resources | Register |
| **1.11** the ideas, information, perspectives and points of view presented in imaginative, factual and critical texts  **6.8** the ways ‘the real world’ is represented in the imaginary worlds of texts including literature, film, media and multimedia texts | **1.1** respond to imaginative, factual and critical texts, including the required range of texts, through wide and close listening, reading and viewing  **1.4** manipulate, combine and challenge different text types in order to compose new texts that address specific purposes, audiences and contexts  **4.3** adapt texts for different purposes, audiences and contexts and articulate the effects on meaning  **4.1** identify and describe the purpose, audience and context of texts  **4.2** create and ensure coherence of medium, form and content through specific language conventions and vocabulary appropriate to particular subject matter or contexts  **6.3** explore real and imagined (including virtual) worlds through close and wide engagement with texts | **Introduction activities:**  a. In groups, students brainstorm everything they know or think they know about William Shakespeare – words, phrases, texts, people, places. Think, pair, share process. Groups keep a list of ideas for discussion.  b. Students are given (in pairs/groups) a famous Shakespearian quote. Students have to interpret what they think the quote means and present their ideas to the class.  c. Discussion: What do we think we know about Shakespeare? How do we know it? Students present their information to the class – could create a class mindmap or word cloud. Students will add to this or compare/contrast later in the unit.  ***d.*** ***PRE-ASSESSMENT (7EngU1PreTest): Letter to Shakespeare Society***  e. Teacher presents PPT on Shakespeare with images, short info and focus questions for the unit. Show class a short clip from YouTube: eg, Shakespeare’s Early Works on Film and Screen: <http://www.youtube.com/watch?v=2BN3cAPmDHY&feature=related>  OR A Tribute to Shakespeare on Film: <http://www.youtube.com/watch?v=e_DLHwnI89o>  OR William Shakespeare in Cinema: <http://www.youtube.com/watch?v=P7h2g2KPqSA&feature=related>  f. Question students on clip/s.  f. Perfect Shakespeare Recall worksheet.  **(3-4 lessons)**   1. **How is my world linked to Shakespeare’s world?**  *Identity determines a place in the world (Shakespeare’s relevance now – representation)* 2. Brainstorm ideas about what future generations might remember about our world – what features, events, people will be recorded and remembered? How will they be recorded and remembered? Should we try to forget anything? Could build into looking at newspaper headlines/articles about our world. 3. Writing activity – a local newspaper has asked you to write a short editorial to the following statement: *There are many things that are important in our world, but there are three that should be remembered by future generations.* 4. Teacher-led discussion about historical context in literature. *What do we need to know about Shakespeare’s times to understand his work?* Link to relevance – how and why can a 400-year-old author still be so popular? [+Focus Questions] 5. Timeline of Tudor/Elizabethan/Stuart England including Shakespeare’s life & major national/international events and people. Main features of life in this period relating to culture. (based on extract? Website? Historical sources?) OR sequencing activity (events and dates already given, students need to reorder them appropriately). Could use <http://cte.jhu.edu/techacademy/web/2000/hebert/> webquest on Renaissance England. Or <http://internetshakespeare.uvic.ca/Library/SLT/intro/index.html> for detailed information on Shakespeare or animated <http://www.curriculumbits.com/prodimages/details/english/william-shakespeare.html> (lower ability?) or PPT on Elizabethan England. Or National Archives activities (links with History skills) <http://www.nationalarchives.gov.uk/education/lessons/lesson34.htm> 6. The Globe Theatre – structure, purpose, details. Discussion of difference between reading a story and performing a story (could link to idea of illiterate audiences – impact of audience on texts). Performance activity – read aloud a scene of Shakespeare and then have students act out the scene. Design your own Theatre (labelled diagram explaining their choices of size, style and purpose). 7. Google Lit Trip – find ten cities/locations used in Shakespeare’s plays and create a Google Lit Trip that shows your audience when, where and how those locations were used by Shakespeare using textboxes/comments. What does this tell us about Shakespeare’s knowledge of the world? 8. Comparative table (Venn diagram?) – similarities and differences between Shakespeare’s World and My World. Include images and present as a poster. 9. Vocabulary list – 20 words used in Shakespeare’s time or by Shakespeare (words he invented?) students try to use some of these words in their work.   **(5-6 lessons)**  **Week 1/2 BLOG ENTRY:** What I have learnt about Shakespeare’s world and how different is it to my world? (min 250 words) |  |
| **4.7** the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums  **6.10** the structures and features of imaginative texts including characterisation, setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings | 1.2 respond to and compose texts intended to inform, persuade and entertain, including humorous texts  **1.3** compose imaginative, factual and critical texts for different purposes, audiences and contexts  **6.3** explore real and imagined (including virtual) worlds through close and wide engagement with texts  **6.5** identify the ways characters, situations and concerns in texts connect to students’ own experiences, thoughts and feelings  **7.5** focus on and evaluate particular aspects of texts including storyline, perspective and cultural positioning | 1. **Why do our differences cause fights?** *Identity can cause conflict (Drama)* 2. Discussion of definition of conflict – examples of conflict in texts (books, films etc). What can conflict be about? What can be the consequences of conflict? Read “Hamlet” story from *The Enchanted Isle* and identify areas of conflict in the story.[+Focus Questions] Could watch some videos from Cliffnotes <http://www.cambio.com/cliffsnotes-films/> 3. Diary entry of “before and after” of a fictional conflict over a random issue (in pairs) 4. Janus activity – develop a character with two ‘faces’ or aspects of their personality. Draw their two faces and then create text boxes or detailed labels to explain 4 or 5 personality traits and what this means for the character. 5. Plot diagram – demonstrate rising conflict in a simple diagram for a text you have read or viewed recently. Complete a draft copy and then a good copy. Then complete a plot diagram for one of Shakespeare’s plays. Use online summaries to help you. Could use <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=909> 6. Conflict in Shakespeare – select scenes of conflict. In pairs or groups, students analyse the language and content of the scene and explain in their own words what they think is happening to the class. The group also explains their method of conflict resolution for the scene to preserve peace. 7. Antithesis scavenger hunt – students explore Shakespeare’s use of antithesis in *Measure for Measure* 2.4 <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=908> 8. Class Debate: *That it is better to have conflict than have confusion.* Students prepare a written response to this statement and divide into two groups for a parliamentary style debate (one team speaker at a time, no one can speak twice before all students have had a turn, either asking a question or answering one, 1 minute limit).   **(5-6 lessons)**  **Week 3 BLOG ENTRY:** What causes conflict and how can you deal with it? |  |
| **1.11** the ideas, information, perspectives and points of view presented in imaginative, factual and critical texts  **6.10** the structures and features of imaginative texts including characterisation, setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings  9.7 the ways in which ‘story’ creates a world within which characters interact and shape action  **1.17** features of texts that can be represented in graphical form to enable deeper understanding of meaning  **1.19** types of humour and how humour is expressed in texts  **2.9** techniques for planning and rehearsing including brainstorming, mindmapping, storyboarding, role-play and improvisation  **4.7** the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums  4.8 the ways in which specific language forms and features and structures of text are used to shape meaning including:   * in written texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary and spelling, the use of formal or colloquial language and figurative language * in spoken texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary, cues, nonverbal language, tone, pitch, intonation and volume   in visual texts: medium, organisation, colour, layout, perspective, focus, camera angles and editing  **6.11** verbal, aural and visual techniques used to create imaginative texts, such as imagery, figures of speech, selective choice of vocabulary, rhythm, sound effects, colour and design | 1.1 respond to imaginative, factual and critical texts, including the required range of texts, through wide and close listening, reading and viewing  **1.2** respond to and compose texts intended to inform, persuade and entertain, including humorous texts  **4.3** adapt texts for different purposes, audiences and contexts and articulate the effects on meaning  **6.2** compose a range of imaginative texts including narrative, poetry, instructions, scripts, advertisements and websites  **6.5** identify the ways characters, situations and concerns in texts connect to students’ own experiences, thoughts and feelings  **7.5** focus on and evaluate particular aspects of texts including storyline, perspective and cultural positioning  **9.4** explore the role of ‘story’ in shaping their experience of, response to and composition of texts | 1. **Why do we pretend to be someone else?** *Identity can be hidden (Comedy)* 2. Teacher-led discussion/PPT on hidden identities. Students are to develop i) reasons why people might hide parts of themselves b) ways they can hide parts of themselves. Specific examples should be discussed e.g. celebrities hiding particular aspects of their personality or physical appearance. Why did Shakespeare write Comedy? Why would he focus on aspects of life that are silly and frivolous? What can comedy an audience about the world and about themselves? [+Focus Questions] 3. View part of ‘A Midsummer Night’s Dream’- guided viewing to help highlight the role of identity (film) & read “A Midsummer Night’s Dream” from *The Enchanted Isle*. Find specific examples of how characters show and hide their identity. Students might also like to watch synopsis cartoon of MND from <http://www.cambio.com/cliffsnotes-films/> 4. The Fool – students explore the character of the Fool and how Shakespeare uses this character as a way to explore hidden ideas. <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=906>. Extended: Could read the “King Lear” from *The Enchanted Isle* and discuss the relationship between the fool and the king. 5. Shakespearian Standup – do his jokes still work? Reading through a list of 5-10 jokes from various plays, students suggest whether each joke would still make sense to a modern audience and give a reason why/why not. Extended: Students try to develop their own jokes/funny stories for a Shakespearian audience. 6. Character boxes – a secret box of items relating to the Character from one of Shakespeare’s comedies. <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=578> 7. Masks within Masks – students design a mask based on a character from Shakespeare’s plays. Students also explain their design with details of specific features that reflect elements of character (e.g. long hooked nose = evil thoughts). Students might like to explain how people sometimes “wear masks” in certain situations to cover/protect/shield/hide.   (3-4 lessons)  **Week 4 BLOG ENTRY:** A funny thing happened on the way to the Globe. (Funny story with a strong – hidden? - message). |  |
| **4.7** the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums  4.8 the ways in which specific language forms and features and structures of text are used to shape meaning including:   * in written texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary and spelling, the use of formal or colloquial language and figurative language * in spoken texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary, cues, nonverbal language, tone, pitch, intonation and volume   in visual texts: medium, organisation, colour, layout, perspective, focus, camera angles and editing  **6.11** verbal, aural and visual techniques used to create imaginative texts, such as imagery, figures of speech, selective choice of vocabulary, rhythm, sound effects, colour and design  **10.6** representations of culture through choices | **4.1** identify and describe the purpose, audience and context of texts  **4.3** adapt texts for different purposes, audiences and contexts and articulate the effects on meaning  **4.2** create and ensure coherence of medium, form and content through specific language conventions and vocabulary appropriate to particular subject matter or contexts  **6.7** use verbal, aural and visual techniques to create imaginative texts  10.3 identify and describe cultural expressions in texts  **10.4** identify and describe the ways assumptions underlying cultural expressions in texts can lead to different reading positions. | 1. **How does our context shape our language?** *(Identity is fluid – Language – Monologues)* 2. Teacher-led discussion/PPT on “context” in Shakespeare – difference between context of the composer and context/setting of a text. [+Focus Questions] Explore the different categories of Shakespeare’s work (reiterate from earlier discussion). Choose at least one story from *The Enchanted Isle* and compare it to a scene from the relevant play in terms of language and context. 3. Tableau photostory – students create a plot sequence using images of themselves in tableaux and make a photostory from the images. Could use <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=907> or <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=646> 4. Dying gracefully – studentsattempt to conveyappropriate feeling and context through their expression of the last words of one of several Shakespearian characters. <http://www.folger.edu/eduLesPlanDtl.cfm?lpid=871> 5. Will’s Words – explore etymology of words that Shakespeare invented through this activity <http://artsedge.kennedy-center.org/educators/lessons/grade-6-8/A_Way_With_Words_or_Say_What.aspx#Instruction> and look at ***Glossary of Terms*** and identify these terms in various scenes. 6. Sonnet challenge - <http://www.kidsloveshakespeare.com/wp-content/uploads/shakespearesonnet.pdf> 7. Insults and sayings - Students complete a range of language activities based on Shakespeare’s language, eg, insults and compliments, interpreting language, inventing language, etc. Shakespearean Insulter: <http://www.pangloss.com/seidel/Shaker/index.html>? (generates random insults from S’s plays). View opening of ‘Much Ado About Nothing’ (film) – sharing insults between Beatrice and Benedict.   (4-5 lessons)  **Week 5 BLOG ENTRY:** When and where we live makes all the difference to what we say and how we say it.  **POST-ASSESSMENT**: Students compose and perform a 2-minute play on an aspect of Shakespeare’s life and work (e.g. Tragedy, comedy, language, context etc) and submit a short written explanation. Could be submitted as a video recording. |  |
|  |  | 1. **Reflective process**   Students should write a reflective piece on the unit explaining what they have learnt about Shakespeare and his work. This could be done as a blog entry, an essay, a speech or performance.  (1-2 lessons) |  |
| **1.17** features of texts that can be represented in graphical form to enable deeper understanding of meaning  **1.19** types of humour and how humour is expressed in texts  **2.9** techniques for planning and rehearsing including brainstorming, mindmapping, storyboarding, role-play and improvisation  **4.7** the effectiveness of specific language forms and features and structures of texts for different purposes, audiences and contexts and for specific modes and mediums  4.8 the ways in which specific language forms and features and structures of text are used to shape meaning including:   * in written texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary and spelling, the use of formal or colloquial language and figurative language * in spoken texts: medium, organisation, sentence structures, grammar, punctuation, vocabulary, cues, nonverbal language, tone, pitch, intonation and volume   in visual texts: medium, organisation, colour, layout, perspective, focus, camera angles and editing  6.11 verbal, aural and visual techniques used to create imaginative texts, such as imagery, figures of speech, selective choice of vocabulary, rhythm, sound effects, colour and design  11.18 appropriate technology for different purposes, audiences and contexts  11.19 management strategies including drawing up a schedule, monitoring progress, meeting deadlines and following marking criteria grids  11.20 reflection strategies such as learning logs, journals, letters to teachers and peers, guided discussion. | **1.2** respond to and compose texts intended to inform, persuade and entertain, including humorous texts  **1.8** graphically represent aspects of texts such as the storyline of a novel or film, the structure of a poem, the set of a play, and links in a webpage  **2.2** use and adapt the processes of planning, drafting, rehearsing, responding to feedback, editing, and publishing to compose texts over time  **4.3** adapt texts for different purposes, audiences and contexts and articulate the effects on meaning  6.2 compose a range of imaginative texts including narrative, poetry, instructions, scripts, advertisements and websites  6.3 explore real and imagined (including virtual) worlds through close and wide engagement with texts  **6.4** use the features and structures of imaginative texts to compose their own texts and engage their audience  **6.6** use imaginative texts as models to replicate or subvert into new texts  11.1 understand demands of a task and the outcomes and criteria for assessment being addressed  11.2 choose and negotiate with the teacher appropriate tasks and assessment criteria  11.3 ask questions, listen and negotiate to clarify an extended group task with teacher and peers  11.4 use the language of the subject when engaging in learning  11.5 use speaking and writing as learning processes for sorting and selecting information and clarifying ideas  11.6 find, select and evaluate information from a range of sources  11.7 identify, plan and prioritise stages of tasks with clear teacher directions  11.8 generate, document, clarify, organise and present ideas and information  11.9 perform an allocated role responsibly in a group and assess the success of collaborative processes  11.10 reflect on and assess their own and others’ learning against specific criteria  11.11 articulate and discuss the pleasure and difficulties, successes and challenges experienced in their writing. | **Independent Learning Program (Weeks 2-10)**  Ongoing throughout the Term, the Independent Learning Program may compliment or replace certain activities provided above as suited to the class ability and interest. Students might like to swap activities between the program and the ILP if they can justify their reasoning and achieve the same outcomes.  Time allowed: minimum 2 lessons per fortnight (approx. 45 mins a week)  Teachers should monitor students’ progress and check their progress regularly in order to give appropriate feedback and encouragement.  See the ILP matrix in the appropriate Portal area for current available activities.   * All students began ILP process * All students engaged with the ILP in an ongoing manner * All students completed some activities in the ILP * ILP SUCCESSFUL   Suggestions for change: |  |
| 1.11 the ideas, information, perspectives and points of view presented in imaginative, factual and critical texts  1.15 the forms and features of language, the structures of texts and the nature of content that enables categorisation by content, composer and genre  1.16 conventions associated with generic definitions of literary, film, television and other multimedia, information, everyday and workplace texts  1.18 inference, figurative language and alternative readings as strategies for responding to and composing texts beyond the literal level  1.19 types of humour and how humour is expressed in texts  6.8 the ways ‘the real world’ is represented in the imaginary worlds of texts including literature, film, media and multimedia texts  6.9 the variety of genres available to composers of imaginary texts  6.10 the structures and features of imaginative texts including characterisation, setting, tension and climax, chronology and time, narrative voice, effective beginnings and endings  9.1 recognise, reflect on and explain the connections between their own experiences and the world of texts  9.3 explain and justify personal empathy, sympathy and antipathy towards characters, situations and concerns depicted in texts  9.4 explore the role of ‘story’ in shaping their experience of, response to and composition of texts  9.5 compare and contrast texts that present alternative views of their own world  9.7 the ways in which ‘story’ creates a world within which characters interact and shape action  9.8 the ways in which their experiences and perspectives shape their responses to texts  9.9 the ways their experiences and perspectives are represented in texts  10.5 different cultures and their common and distinguishing elements  10.6 representations of culture through choices of language and content  10.7 cultural assumptions in texts including those about gender, ethnicity, religion, youth, age, sexuality, disability, cultural diversity, social class and work  10.8 signs, symbols, icons and stereotyping in texts and what they signify about different cultures | 1.1 respond to imaginative, factual and critical texts, including the required range of texts, through wide and close listening, reading and viewing  1.2 respond to and compose texts intended to inform, persuade and entertain, including humorous texts  1.5 interpret, question and challenge information and ideas in texts through close study  1.6 categorise texts by content, genre, composer and purpose  1.7 respond to and compose texts beyond the literal level  2.1 use a range of listening, reading and viewing strategies, including skimming, scanning, predicting and speculating, reading and viewing in depth and re-reading and re-viewing, according to the purpose and complexity of the texts  4.1 identify and describe the purpose, audience and context of texts  6.5 identify the ways characters, situations and concerns in texts connect to students’ own experiences, thoughts and feelings  6.6 use imaginative texts as models to replicate or subvert into new texts  8.1 identify, compare and describe the connection between spoken, written and visual texts with similar subject matter, such as a book and its film adaptation or various descriptions of an incident  8.3 identify and describe the similarities and differences in meaning and language between texts composed for different purposes or audiences including different media descriptions of an event  10.1 recognise and consider cultural factors, including cultural background and perspective, when responding to and composing texts  10.3 identify and describe cultural expressions in texts  10.4 identify and describe the ways assumptions underlying cultural expressions in texts can lead to different reading positions  **10.9 the ways culture and personal experience position composers and responders and influence response to and composition of texts**. | **Wide Reading Program (Weeks 2-10 and throughout the year)**  Students are to engage with a range of texts of their own choosing in order to develop a wider appreciation for literature and grow their vocabulary.  Wide reading must be given one allocated lesson in the Library reading area (organised by contacting the Library in early Term 1) per fortnight. Students are also encouraged to read for at least 20 minutes per night during the week.  Higher ability classes should be required to read most of their set texts in their own time and complete various activities relating to their wide reading such as journal entries, character analyses, plot diagrams, critical reflections, chapter summaries, book reviews and editorials. Ideally, higher ability students will read at least THREE books per term independent of the set texts.  Edublogs? Book trailers? Good Reads?  Students may also try to contact the authors and conduct an interview if possible.   * All students engaged in WRP   Examples of texts read by your students this term: |  |

**MODIFICATIONS: (Special needs, G&T etc)**

Structured questions and activities for lower ability students.

Literacy activities for students with identified needs.

Extended questions and activities for higher ability students.

HOTS activities encouraged for higher ability students.

**ADDITIONAL RESOURCES:**

**UNIT EVALUATION:**

|  |  |  |
| --- | --- | --- |
| **Positives** | **Negatives** | **Suggestions for change** |
|  |  |  |

Other notes:

Teacher: Date: Coordinator: Date: